

# TRANSCRIPTIONS FOR HARP BY CARLOS SALZEDO

BACH, JOHANN SEBASTIAN

*Bourrée, from the Partita I.* ..... .50

→ CORELLI, ARCANGELO

*Giga* ..... .50

COUPERIN, FRANÇOIS

*Sarabande, from the "Quatrième Concert Royal"* ..... .50

DURAND, A.

*Chaconne* ..... .60

GLUCK, C. W. von

*Gavotte from "Armide"* ..... .50

MENDELSSOHN, FELIX

*Spring Song* ..... .50

PESCETTI, G. B.

*Sonata in C minor* ..... .90

RAMEAU, JEAN-PHILIPPE

*Gavotte, from "Le Temple de la Gloire"* ..... .50

*Rigaudon* ..... .60

*Tambourin* ..... .50

(Prices apply to U. S. A.)

## G. SCHIRMER, Inc., NEW YORK

LYON & HEALY, INC.

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NEW YORK CITY

## NOTE

Explanations of the new signs used in this piece can be found in "Modern Study of the Harp," by Carlos Salzedo (*Edition 1746*), and in "Method for the Harp," by Lucile Lawrence and Carlos Salzedo (*Schirmer's Scholastic Series, No. 209*).

L'explication des nouveaux signes employés dans ce morceau se trouve dans "L'Étude Moderne de la Harpe," de Carlos Salzedo (*Edition 1746*), et dans la Méthode pour la Harpe," de Lucile Lawrence et Carlos Salzedo. (*Schirmer's Scholastic Series, No. 209*).



extrait de la 1<sup>re</sup> sonate pour Piano et Violon  
(A may)

3

# Giga

Transcribed for Harp  
by Carlos Salzedo

Arcangelo Corelli

1653 - 1713

12 6 - 132  
♩. = 144

Allegretto vivo

Harp

*mf*

Handwritten annotations in blue and black ink are present throughout the score, including "9/18", "Eh", "Eb", "321", "4-1-2", and "Eh".

Dynamic markings: *mf*, *f*, *dim.*, *cresc.*

Handwritten notes: "Ne remplacez pas.", "\* Do not connect."

Ne remplacez pas.  
\* Do not connect.

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81388 c



Handwritten:  $\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $f$ ,  $E\# - 7$ ,  $mit$ ,  $3$ ,  $3$ ,  $3$ ,  $2$

Handwritten:  $\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $mf$ ,  $p$ ,  $E\flat$ ,  $E\flat$

Handwritten:  $\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $mf$ ,  $B\flat$ ,  $f$ ,  $F\#$ ,  $F\flat$ ,  $B\flat$

Handwritten:  $\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $E\flat$ ,  $C\#$ ,  $C\flat$ ,  $C\flat$

Handwritten:  $\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $rit.$ ,  $a tempo$ ,  $p$ ,  $C\flat$ ,  $C\flat$ ,  $E\flat$

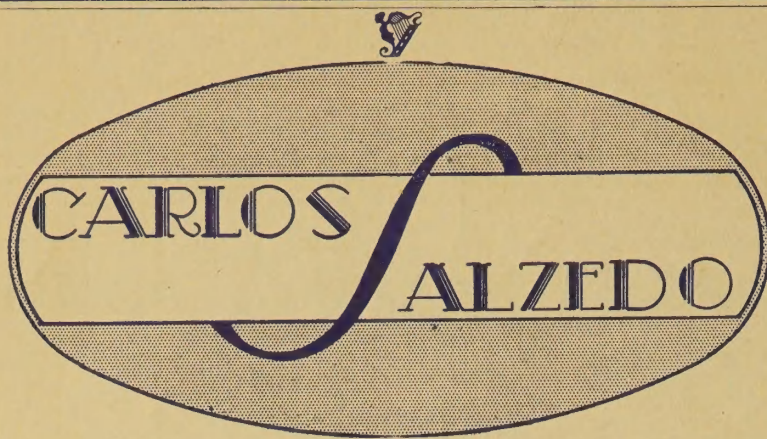


Handwritten annotations in blue ink include:   
 - First system: *2 1 2 3* above the first measure, *Eh* below the second measure, *Eb* below the third measure.   
 - Second system: *cresc.* above the third measure.   
 - Third system: *f* above the second measure.   
 - Fourth system: *dim.* above the first measure, *p* above the third measure.   
 - Fifth system: *rit.* above the second measure, *p* above the third measure, *1 3 4* above the fourth measure, *1 1 2* above the fifth measure, *1 4* above the sixth measure, *1 4* above the seventh measure, *1 4* above the eighth measure, *1 4* above the ninth measure, *1 4* above the tenth measure, *1 4* above the eleventh measure, *1 4* above the twelfth measure, *1 4* above the thirteenth measure, *1 4* above the fourteenth measure, *1 4* above the fifteenth measure, *1 4* above the sixteenth measure, *1 4* above the seventeenth measure, *1 4* above the eighteenth measure, *1 4* above the nineteenth measure, *1 4* above the twentieth measure, *1 4* above the twenty-first measure, *1 4* above the twenty-second measure, *1 4* above the twenty-third measure, *1 4* above the twenty-fourth measure, *1 4* above the twenty-fifth measure, *1 4* above the twenty-sixth measure, *1 4* above the twenty-seventh measure, *1 4* above the twenty-eighth measure, *1 4* above the twenty-ninth measure, *1 4* above the thirtieth measure, *1 4* above the thirty-first measure, *1 4* above the thirty-second measure, *1 4* above the thirty-third measure, *1 4* above the thirty-fourth measure, *1 4* above the thirty-fifth measure, *1 4* above the thirty-sixth measure, *1 4* above the thirty-seventh measure, *1 4* above the thirty-eighth measure, *1 4* above the thirty-ninth measure, *1 4* above the fortieth measure, *1 4* above the forty-first measure, *1 4* above the forty-second measure, *1 4* above the forty-third measure, *1 4* above the forty-fourth measure, *1 4* above the forty-fifth measure, *1 4* above the forty-sixth measure, *1 4* above the forty-seventh measure, *1 4* above the forty-eighth measure, *1 4* above the forty-ninth measure, *1 4* above the fiftieth measure, *1 4* above the fifty-first measure, *1 4* above the fifty-second measure, *1 4* above the fifty-third measure, *1 4* above the fifty-fourth measure, *1 4* above the fifty-fifth measure, *1 4* above the fifty-sixth measure, *1 4* above the fifty-seventh measure, *1 4* above the fifty-eighth measure, *1 4* above the fifty-ninth measure, *1 4* above the sixtieth measure, *1 4* above the sixty-first measure, *1 4* above the sixty-second measure, *1 4* above the sixty-third measure, *1 4* above the sixty-fourth measure, *1 4* above the sixty-fifth measure, *1 4* above the sixty-sixth measure, *1 4* above the sixty-seventh measure, *1 4* above the sixty-eighth measure, *1 4* above the sixty-ninth measure, *1 4* above the seventieth measure, *1 4* above the seventy-first measure, *1 4* above the seventy-second measure, *1 4* above the seventy-third measure, *1 4* above the seventy-fourth measure, *1 4* above the seventy-fifth measure, *1 4* above the seventy-sixth measure, *1 4* above the seventy-seventh measure, *1 4* above the seventy-eighth measure, *1 4* above the seventy-ninth measure, *1 4* above the eightieth measure, *1 4* above the eighty-first measure, *1 4* above the eighty-second measure, *1 4* above the eighty-third measure, *1 4* above the eighty-fourth measure, *1 4* above the eighty-fifth measure, *1 4* above the eighty-sixth measure, *1 4* above the eighty-seventh measure, *1 4* above the eighty-eighth measure, *1 4* above the eighty-ninth measure, *1 4* above the ninetieth measure, *1 4* above the ninety-first measure, *1 4* above the ninety-second measure, *1 4* above the ninety-third measure, *1 4* above the ninety-fourth measure, *1 4* above the ninety-fifth measure, *1 4* above the ninety-sixth measure, *1 4* above the ninety-seventh measure, *1 4* above the ninety-eighth measure, *1 4* above the ninety-ninth measure, *1 4* above the hundredth measure.

(1) Dans ce morceau, les sons harmoniques sont écrits en sons réels; ils sont obtenus sur la corde à l'octave basse de la note indiquée.

(1) In this piece, harmonics are written where they actually sound; they are made on the string an octave lower.





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